the florida architect / july 1967

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THE PRESIDENT'S MESSAGE

HILLIARD T. SMITH, JR., AIA

The Florida Association of the American Institute of Architects, in cooperation with the Florida Engineering Society, was successful in the legislature to have enacted a Statute of Limitations for both design professions.

The members of the legislature are to be commended for their foresight to correct a long-standing deficiency, that being to provide for a "time certain" for the cause of action to have occurred and commenced with substantial completion as defined in the new Statute.

The FAAIA in its service to the members has spent many man-hours through its staff and general counsel to present the true facts to the legislature. I cannot overlook the tremendous response by the membership, which certainly had an impact.

This success points out the need for joint coordinated action from both design professions for the attainment of achievement.

For the information of architects and engineers, the new Statute is presented below:

"Be It Enacted by the Legislature of the State of Florida:

Section 1. Section 95.11, Florida Statutes, is amended by adding subsection (10) to read:

95.11 Limitations upon actions other than real actions. — Actions other than those for the recovery of real property can only be commenced as follows:

(10) IN THE CASE OF ACTIONS AGAINST PROFESSIONAL ENGINEERS OR REGISTERED ARCHITECTS.—In any action brought against a professional engineer or registered architect for bodily injury, wrongful death or injury to property, including actions for contribution or indemnity, arising out of any deficiency in design or planning or for any deficiency in the design or planning of an improvement to real property, the cause of action shall be deemed to have accrued, and the time limited shall commence to run from the date of substantial completion of any such construction, or upon the completion or termination of the contract between the professional engineer or registered architect and his employer on the project whichever occurs first; and said action brought against a professional engineer or registered architect can only be brought within twelve (12) years after substantial completion of construction or termination of the contract between the professional engineer or registered architect and his employer on the project, whichever occurs first. For purposes of this act, the date of substantial completion of construction of an improvement to real property, or part thereof, shall be defined as any one of the following:

(a) Date of issuance of a certificate of occupancy by a public agency empowered to issue same.

(b) Date of first actual occupancy or first actual use by the owner, or by others authorized in writing by the owner, of the project in whole or in part.

(c) One (1) month after issuance of a notice of completion from the registered architect or the professional engineer to the owner, unless protested in writing by the owner.

(d) Date of final abandonment of the construction project if it is not completed.

As used in this subsection, the words, 'professional engineer' and 'registered architect' shall mean engineers and architects licensed by the state to practice their respective professions, and these words shall include individuals, corporations, partnerships, business trusts and unincorporated associations and their employees and agents. Nothing in this act shall affect the limitation of actions by an owner or tenant in possession but shall apply only to third parties.

Section 2. This act shall take effect September 1, 1967."

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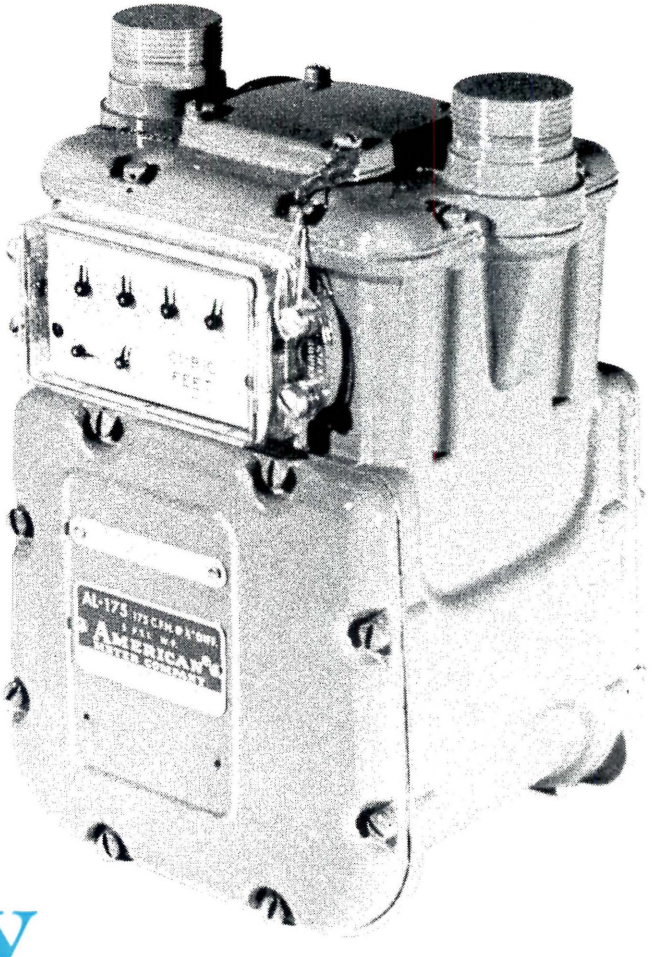

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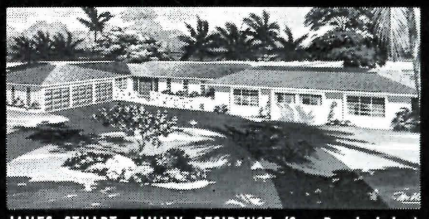

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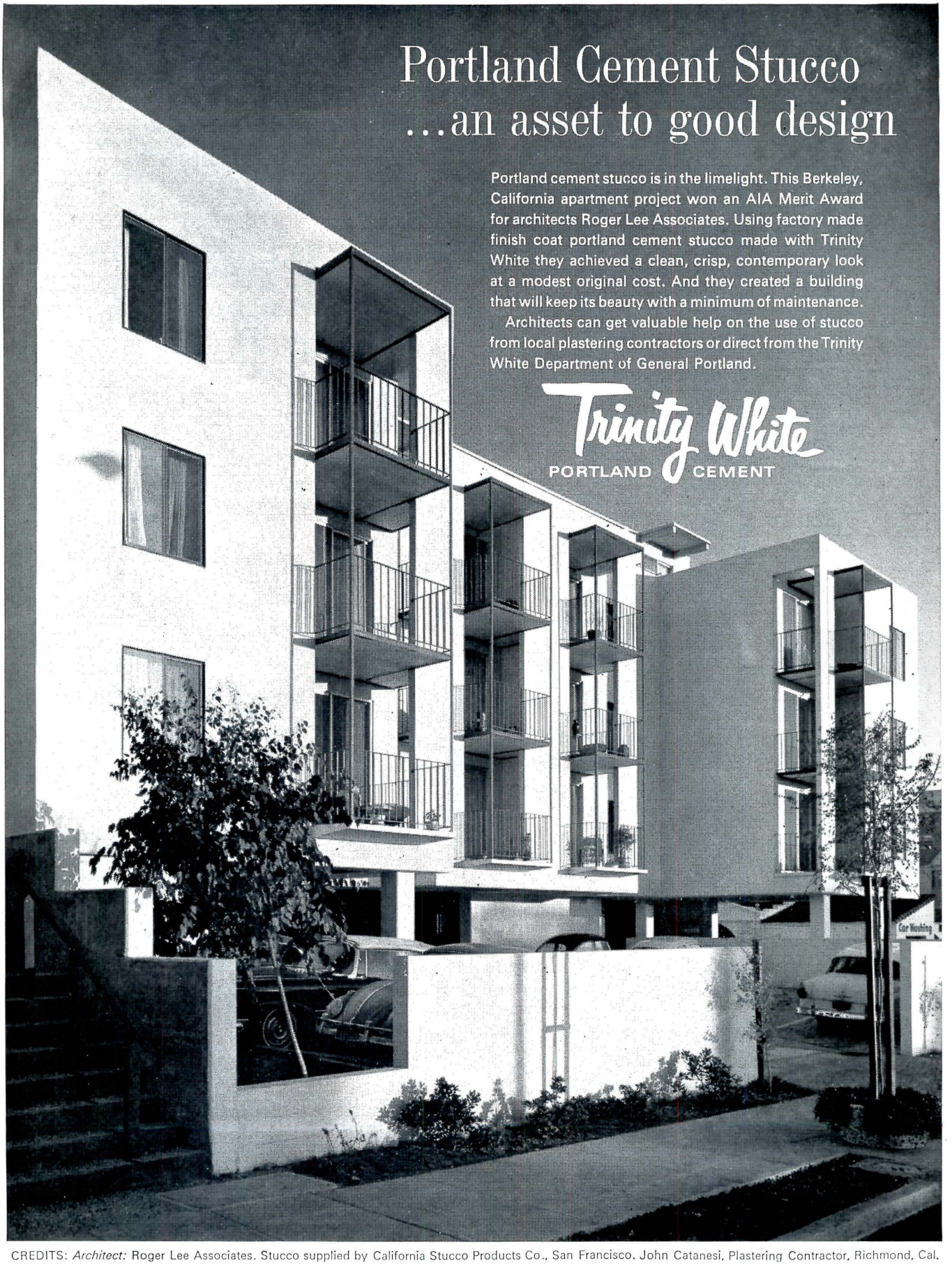

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FRONT COVER: The 53rd annual F.A.A.I.A. convention to be held in Hollywod on October 5-8 will bring Architect-Scholar Louis I. Kahn of Philadelphia to the speakers chair. Shown on the cover of this month's Florida Architect is a photo of an early model of Kahn's contribution to Interama which will be his first work in the state of Florida. See page 12 for more convention information.

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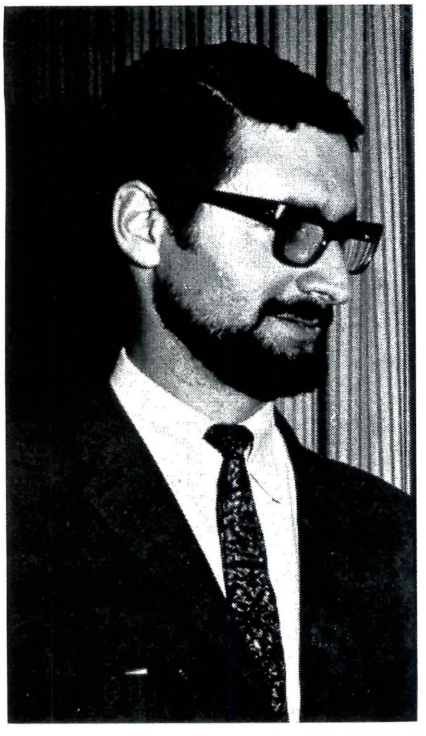
PERSPECTIVE



GAINESVILLE — Joseph Amanzio of Miami Beach stands tall enough to be a basketball player, (6 feet 4½) has the beard to match the artist and the drive and personality to be a leader.

While he doesn't play basketball, he is both an artist (architect) and a leader (past president of the University of Florida student chapter of the American Institute of Architects) — and the top award winner in his graduating class.

Amanzio was presented the Florida Association of Architects' bronze medal as the student "who has made the most meritorious contribution in leadership and service among his fellows."

Also given distinguished honors during the annual awards ceremony of the University's College of Architecture and Fine Arts were two outstanding students who graduated last August.

George Shepherd, a Hungarian refugee from Venezuela, received the A.I.A. silver school medal for outstanding scholarly standing and character.

Richard Stipe, Falls Church, Va., now on a teaching exchange at Manchester University in England, was recipient of the bronze medal of Alpha Rho Chi, national social fraternity of architecture, for leadership, service and promise of professional merit.

Other awards and winners were:

Reynolds, Smith and Hills, scholarships; Jonathan Richard Toppe, Daytona Beach, and John Granville Sims III, Gainesville.

Solite Company, Jacksonville, awards: structural design — John F. Youland, Pensacola; Stephen K. Swaney, Falls Church, Va.; construction — Jonathan R. Toppe, Daytona Beach; Johnnie O. Crosby, .Jr., Orlando, architectural delineation — Octavio Figueroa, San Juan, Puerto Rico, and Robert A. Rauchman, Coral Gables.

MARSHAL McLUHAN DELIVERS PURVES MEMORIAL LECTURE

Dr. Marshal McLuhan, philosopher and social historian, said, speaking at the National A.I.A. Convention, that electronic communication is forcing the Western world to separate itself from a "2500 year devotion to visual space" and rediscover "the characteristics of the spaces generated by the other senses."

Doctor McLuhan said the characteristic form of an electronic culture is "auditory space" — which "has no center and no margins since we hear from all directions simultaneously."

The author of many books, including the well-known "Understanding Media," Doctor McLuhan is director of the Center for Culture and Technology at the University of Toronto, Canada. He delivered the third annual Purves Memorial Lecture at the A.I.A. convention which was attended by about 4,000 architects and guests.

Doctor McLuhan said that, in contrast to the recent past when visual or written transmission of information created a "devotion" to visual space, the instant movement of information that takes place by electronic means "creates a configuration of space-time in which no point of view is possible, and no single plane perceptible. . . **All at onceness** abolishes uniformity and continuity, and it also demands that the environment will be considered as an art form."

Noting that "any environment has the property of being mainly invisible," he said people should become more aware of the environments they create. "Perceptually, any environment whatever is a teaching machine in so far as it adjusts our sensory levels until they are accommodated to that environment," he said.

Doctor McLuhan warned that the "electronic age, if given its own unheeded leeway, will drift quite naturally into 'Oriental' modes of cosmic humanism and total involvement of everybody in everybody and of all spaces and all cultures converged into a kind of mosaic without walls."

Doctor McLuhan said that "in the older, fragmented and mechanized world of specialisms", most people tended to use only a part of their facilities at any one time, and this was called work. But when people use all their faculties, they "are recognized to be playing, and are at leisure."

"The electronic information environment tends to create this new configuration of leisure via total involvement," he declared. "Looked at in the rear-view mirror, this leisure takes on the illusory form of unemployment and joblessness and vacancy. In point of fact, leisure is a space-time dimension which must be shaped and created by the individual user.

CSI AWARD TO IVAN SMITH

Ivan H. Smith, AIA, Jacksonville architect and president of Reynolds, Smith & Hills, was honored at the annual Ladies Night meeting of the Jacksonville Chapter, The Construction Specifications Institute "for significant service rendered to the construction industry" since 1935. A framed certificate of appreciation and citation was presented by chapter president Fred W. Bucky, Jr., A.I.A.

During this period, Smith has been president of both the Jacksonville and Florida North Chapters of A.I.A., Director of the Florida Association of Architects, secretary of the Jacksonville Building Code Advisory Board, a trustee of the Electrical Joint Apprenticeship Trust Fund, chairman of the Florida Building Code & Hurricane Studies Commission, member of the National Committee on Building Codes and member of the Duval County Local Government Study Commission.

AWARD

Dr. Bernard E. Donovan, Superintendent of the New York Board of Education, announced in New York City that the Miami firm of Pancoast, Ferendino, and Grafton was awarded second prize in the $2,000,000.00 National Architectural Design competition for the conversion of Joseph H. Wade Junior High School, Bronx, New York, to house an innovative educational concept.

Entries were submitted by 68 architectural firms from all over the United States, with one entry from England.

First prize of $5,000.00 went to Frederick Frost, Jr., architect of New York City.

Two third prizes of $1,000.00 went to George Cavaglievi, New York City architect, and Richard Kaplan, New York City.

Paul Sun of Cambridge, Mass., received an honorable mention.

This competition presented an opportunity for architects to join with educators in developing creative solutions to the problem of the out-moded school plant.

The New York competition was the third in a series of national events in the great cities of the United States to help give "new life to old schools." The funds to sponsor the competition were made available from the Research Council of the Great Cities Program for School Improvement, 5400 North St. Louis Avenue, Chicago, Illinois, under a grant from the Educational Facilities Laboratories, Inc.

The competition was designed to introduce into a schoolhouse built for a traditional pattern of education the space and flexibility required to accommodate new concepts of the learning process which have been developed for the intermediate school by the superintendent, his deputies and staff. The program emphasized individual study as well as group learning, flexible scheduling, cooperative teaching, and improved human relations.

TO THE EDITOR

Editor:

I would like to commend you and your staff on the excellent job you are doing in publishing this magazine. Not only has the design work presented been of outstanding quality, but the presentation and layout of such work has been equally stimulating.

The philosophical content and statement of personal ideals is of a high intellectual caliber and merits the attention of every architect in our state who truly strives to make a reality of his own personal ideals.

Robert McDonald, architect
Fort Lauderdale

Editor's note:

Response to Architect William Parrish Plumb's "Archipuzzle" in the May issue of F/A was quite enthusiastic. Several persons correctly analyzed the anacrostic as follows: "If an architect finds within himself an idea for a different expression in which be believes profoundly, the result cannot help but be original."

The speedy response left us no alternative but to award two first prizes on the basis of a tie. David Boyer, A.I.A., of Boyer, Boyer and Legate, Jacksonville, had his answer end in a dead heat at the F.A.A.I.A. door with that of Hugh Leitch, A.I.A., of Pensacola.

Thanks to all who tried, and especially to Bill Plumb.

Editor's note:

Apologies to Bruce Blackman, Architect, of Winter Park, whose name was inadvertently omitted from the critique which he so abily authored for our June issue.

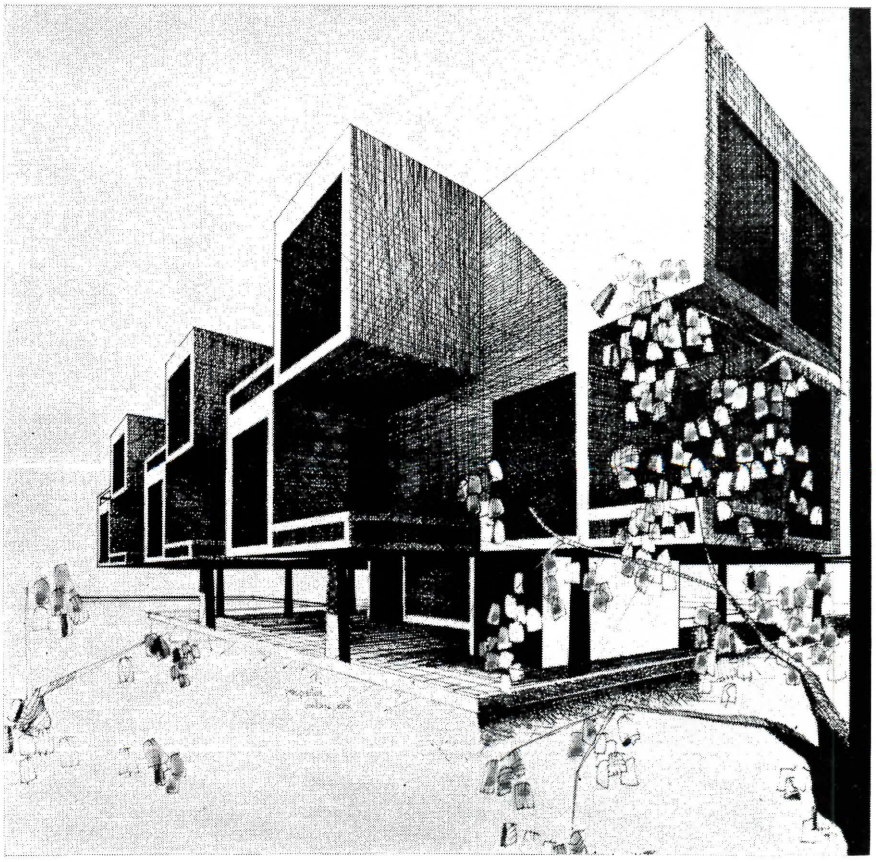
The jury for the annual N.I.A.E. competition sponsored by Pittsburgh Plate Glass Industries met last month on Miami Beach to peruse the more than ninety entries from eleven schools and thirteen states.

This year's competition was the design of a 300 bed nursing home to be located ten minutes away from a General Hospital. The program was written by architect Caleb Hornbostel, Director of Education for the National Institute for Architectural Education.

The University of Miami was one of the schools of architecture participating in the program and Robert Craig Wade, a student in the Miami curriculum was among the recipients of twelve merit awards.

First prize went to Thomas E. Fanning of Honolulu, Hawaii; second prize to Gary F. Rogowski, a student of California State Polytechnic College. A drawing from the third prize-winning entry of Robert H. Morlin of the University of Notre Dame is shown at the right.

Members of the jury were: Caleb Hornbostel, A.I.A., Director of Education, NIAE; Sidney L. Katz, F.A.I.A., Chairman of the Board of Trustees, NIAE. Dr. Francis J. O'Neill, M.D., Director, State of New York Department of Mental Hygiene, Central Islip State Hospital, N. Y. Miss Henrietta Harney, Senior Architect, Hospitals Bureau of Building Construction, Department of Public Works, N. Y. C. Andrew J. Ferendino, F.A.I.A., Miami, Committee on School and College Architecture, A.I.A. Clinton Gamble, F.A.I.A., Fort Lauderdale. Paul Robin John, A.I.A., President, Broward Chapter, F.A.I.A., Pompano Beach. Verner Johnson, A.I.A., Miami. Fotis N. Karousatos, Executive Director, Florida Association of Architects. Robert M. Little, F.A.I.A., Miami. George F. Reed, A.I.A., President, Florida South Chapter, A.I.A. T. Trip Russell, A.I.A., Committee on Scholarships, A.I.A. Gordon M. Severud, A.I.A., Miami. Paul Buisson, Assistant Professor, University of Miami. Russell T. Pancoast, F.A.I.A., Miami.



EDITOR'S NOTE: Formerly with McLane, Ranon, McIntosh and Bernardo, Architects for the project shown at the left, Mr. McLane now practices in Tampa as Frank McLane, Jr., Architect.

PHILOSOPHY

By FRANK McLANE, JR., AIA

Believing that much of Today's Design fails to satisfy basic human emotional needs, I want my design to reveal a warmth and masculine character.

I believe in what might be called the Design Integrity Creed that meaningful design today, as in any time, is simply Man building the best he knows how in an honest manner and honest expression in order to shelter the particular needs of his own time with materials, methods and best knowledge of his own time within attainable budgets (and of course, since the industrial revolution this specifically does not mean the aping of previous 'styles'). However, I feel we should profit from the experiences of the past both practically and emotionally. And we must not be willing to abandon our heritage over into the hands of the New Eclectics who are glib in Mansard Mannerism, Behamian Baroque and Colonial Columnism.

When I say I want my design to reveal a warm and masculine character, it is because I and my clients and the citizenry of our time are entitled to the satisfaction they instinctively associate with good work of the past. I feel mankind today has subconscious needs for a Sense of Roots even though he lives in this strange society of ours which is perhaps itself best symbolized by A Wheel. I feel Man has emotional need for a stronger masculine leadership in the home and in the barbershops and in architecture.

Man needs a sense of heritage in at least one important thing. He is in subconcious rebellion against the impermanent character found in what has been called our Use-em-up-throw-em-away-Kleenex Society. It is Man for whom we are creating these buildings and this environment and I acknowledge he is important and that his hidden responses should be important to the designer. I think believing this makes it a responsibility of mine to act upon it.

I intend to try even more to avoid the scornful sterility and coldness of much of what is considered merely fine modern design. I believe good design can be warm and human. As an architect I must attempt to resist the fad of moment and seek something more basic. I feel it necessary to seek design solutions oriented to human emotional needs instead of being swept along through the good and bad fads of our own time which history may well label Sterility Phase III's overlapping of Grotesque Period I.

The only way an architect is going to get down to such basics is to begin thinking about them and to avoid being trapped into **always** designing with an eye cocked towards such extreme uniqueness that will attract magazines which thrive upon extreme uniqueness. If we Design Integrity Creed architects don't begin considering people, we may win some battles in the great Architectural Revolution but lose sight that the New Eclectics may be winning the war.

Already today officials high in political circles are showing signs of becoming Champions of Eclecticism. One muddled advisor holding the ear of the right public official can mischievously influence the quality of architecture unbelievably in spite of the fact that such thinking is counter to the thinking of an overwhelming majority of architects. Who is to blame? A politician who responds to his own inclinations and to what he feels is the feeling of the people? Can he be blamed? Can he be educated? Indeed, it is really possible to educate the people?

Instead, perhaps we'd best ask a question of ourselves. Is something wrong with what we're doing? I think there is. But for another to answer this, it is necessary figuratively to get out of his own architectural skin and to try to sense below the surface what motivates today's man and woman to turn to the 'traditional forms' which the New Eclectics are so quick again to employ. What basic lessons were evolved into the best of these forms? Can we, within the limitations of the Design Integrity Creed, apply these lessons? I think I can and must.

I acknowledge the pitfalls of oversimplifications and semantics and of labels, but hold such are necessary to put thoughts and words upon the table as a basic ingredient upon which to begin argument. In doing so, some of the things we might discover missing in 'successful architecture today' include some old traditional words as Scale, Proportion, Balance, Rhythm, Dominance and Subordination, etc. To these I believe I must add less traditional ones such as Dignity, Rightness of Form, Importance of the Human Individual.

I am fond of our 'way-out magazine design leaders' but they best go their own route — indeed, they have no choice. But, as a grass-roots architect, I for one, strive not to abandon our heritage to the New Eclectics. I seek basics with which Man can identify.

MANHATTAN AVENUE METHODIST CHURCH, TAMPA. PHOTO BY SIGURD FISCHER

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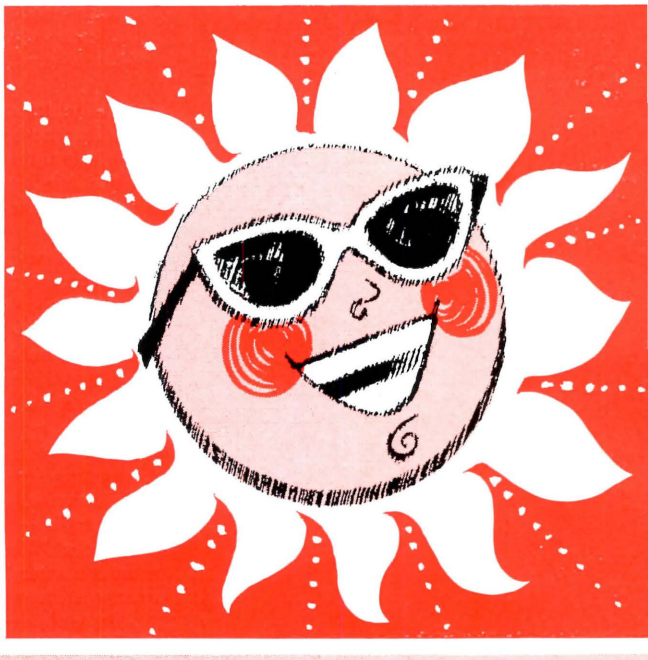

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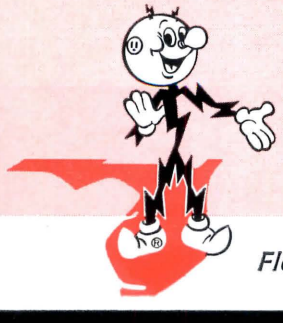

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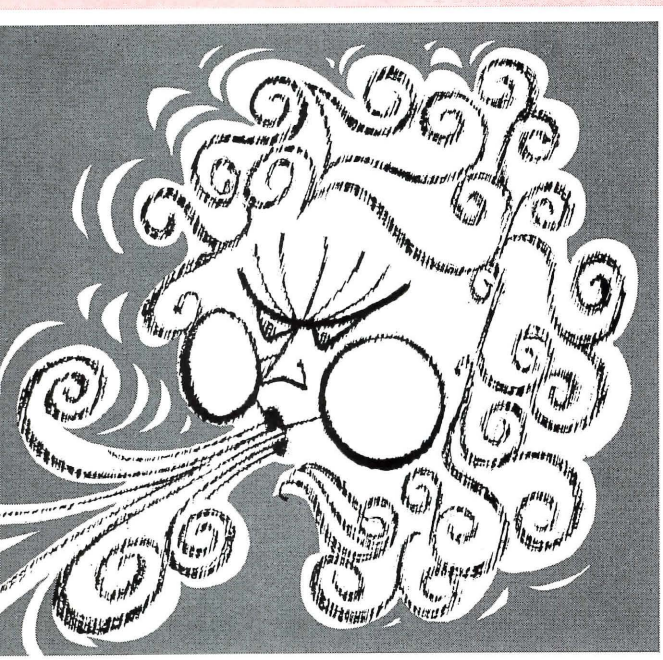

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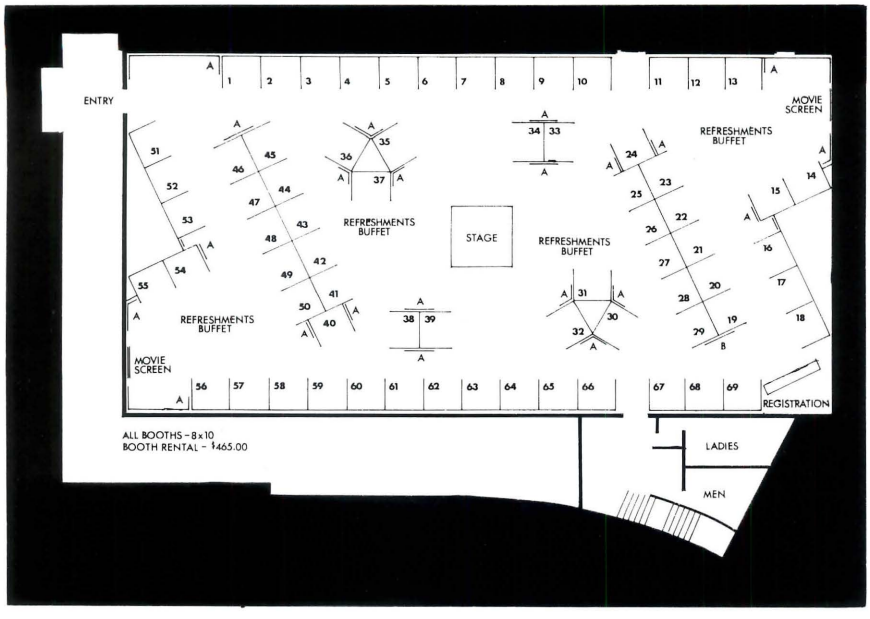


KAHN, OSMOND, GOLDMAN TO SPEAK IN HOLLYWOOD

On the 5 - 8 of October, the Broward Chapter will be host to the 53rd annual convention of the Florida Association of the American Institute of Architects. The convention is to be held at the oceanfront Diplomat Hotel in Hollywood.

This convention holds promise as the most significant gathering of its kind in many years.

The convention theme — PHILOSOPHY, DESIGN, LIFE — has been conceived to explore the very basis of the existence, function, and result of architecture. At a time when our culture is flooded with anti-reason, anti-man, and anti-life, it will be the intention of this gathering to explore the area of existence forgotten in this headlong rush, the reason and order which should guide our actions.

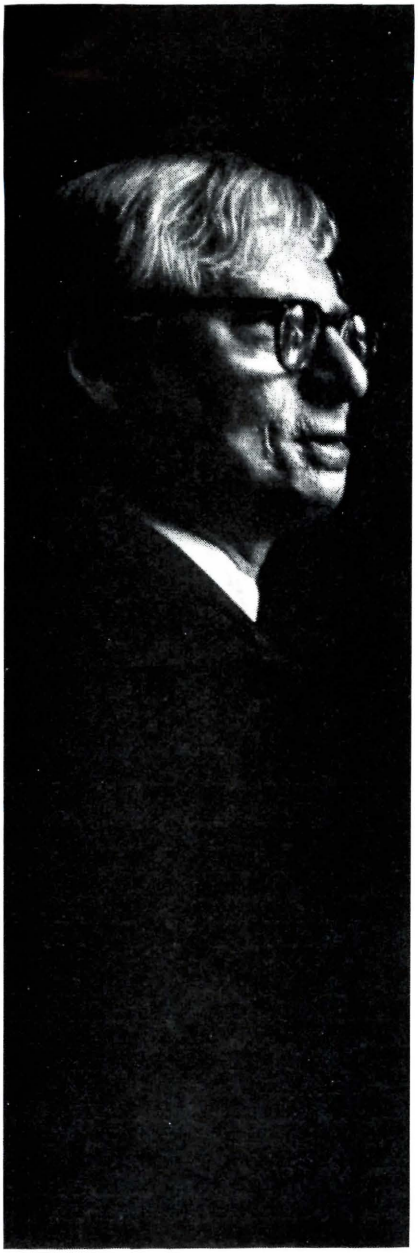
To present this thought and to expand it into a meaningful thesis, the F.A.A.I.A. has acquired the services of three men of outstanding insight and accomplishment . . . Louis I. Kahn, Architect, teacher and philosopher, one of the truly great minds of our time; Dr. Albert Goldman, Assistant Professor of Literature at Columbia University and host of a New York Educational Television weekly cultural review and Dr. Humphrey Osmond, Director of the New Jersey Neuro-Psychiatric Institute, and internationally recognized consultant to architectural firms on the psychiatric implications of architectural space.

This series of lectures will no doubt be an event that no one concerned with architecture can afford to miss.

To act as counterpoint to the sobriety of the seminars, the Broward Chapter has plans to make the entire four days of the convention a continuously entertaining event. To take better advantage of the displays that will be set up by the many manufacturers who attend our convention, the exhibit hall will be used as the main center for entertainment during the entire four days. As can be seen on the exhibit hall layout, we intend to limit the number the number of exhibit booths to give additional space in the room for social events and better advantage to the usually cramped booths.

Another asset gained this year will be that the seminars will not be held in a section of the exhibit hall, but rather in an adjoining theater especially established for meetings of this type.

As details are worked out, more information will become available and will be disseminated, but make a note on your calendar right now . . . October 5 - 8 . . . Hollywood . . . Diplomat . . . F.A.A.I.A. Convention. It is planned to be a worthwhile gathering.



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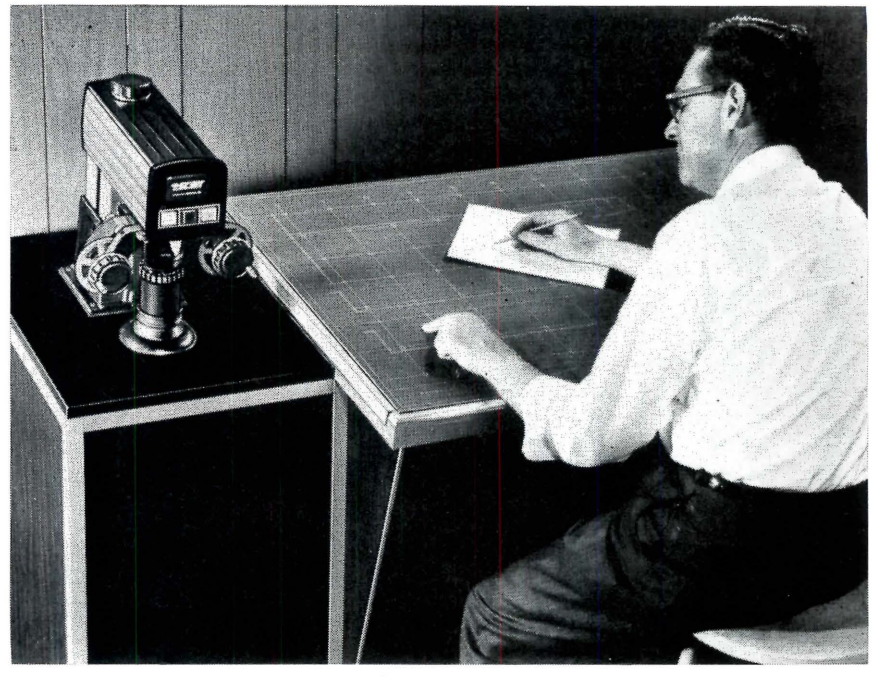

(The architects who attended the recent AIA Convention received the opportunity to become familiar with the system of SCAN by means of F. W. Dodge/Photronix's product exhibit. SCAN has now come to Florida, the 29th state to have this system introduced. THE FLORIDA ARCHITECT brings to its readers this article, which provides the basic details of what is SCAN, how the system operates and what it can and has done for the construction industry.—Editor)

Over 8,000 architects in 28 other states and virtually all federal and state releasing agencies, are already releasing bidding documnts through a new distribution medium called "SCAN", with apparent benefits to all engaged in the building industry. Prices tend to be reduced and the frustrations of some bidders in getting plans at the right time and place are greatly diminished.

There is no cost to architects or owners, but representatives of SCAN must either see some 400 to 500 architectural firms in Florida, or receive responses from this article, to be sure of their understanding and participation prior to establishing an early opening date in Florida.

The company directing the phenominal growth of SCAN the last two years and a half is called F. W. Dodge/Photronix. As implied by that name, the company is closely associated with the Dodge Company of Dodge Reports, Sweets Catalog, etc., but there is a separate and coordinating management. The first filming center will be placed in Miami, possibly in the growing architecture and building products center at Douglas Village within the next 30-60 days.

WHAT SCAN DOES

SCAN gives sub-contractors and material suppliers a capability to do their take-offs right from their own offices instead of going to any plans rooms or other sources. A patented SCAN Projection Table that looks just like a drawing board table, projects 35 mm. microfilm back to a full size (30"x42") and in reliable scale. No other equipment has even been introduced that can accomplish this to scale. With the boss or specialists available, accuracy is improved and pricing tends to be lowered.

General contractors are not involved other than to receive bids more quickly with less bother. The architect selects those generals he desires, as usual, and continues to work with them with paper plans. SCAN is simply a communications medium to help speed up and reduce bids. SCAN does not interpret, does not do quantity take-offs, or anything to alter present bidding policies and responsibilities.

The usefullness and contributions of SCAN are reported in a study backed by the American Institute of Architects. The looking-ahead viewpoints of this sponsored university research project, Emerging Techniques of Architectural Practices, **are being discussed in architectural groups over the country. Professor C. Herbert Wheeler, AIA, at Penn State University is Director of this AIA grant.**

Each architect or releasing agency receives a free microfilm of the project. It is complete with all specifications. When SCAN was seeking architectural advice for the creation of this modern service, they were advised to guard against any subscriber having only "his portion" of the bidding documents. Consequently, all subscribers get the same complete film sent the architect.

Major manufacturers are the largest group of subscribers for any one area. The larger subcontractors can extend their activities without a commensurate increase in cost to do their bidding. SCAN's monthly filming list contains approximately 2,500 architectural projects. About 4,000 firms now have a SCAN Projection Table in their own offices. In one major city, 300 or more of these private "plan rooms" have been installed. Many of the users spend less money than with former methods of sending around the town or country for plans. In addition they bid jobs they would have missed. If they are low bidder, they have been awarded a job they would have lost, and the owner has obviously received a lower bid than he would if SCAN had not existed.

On public projects Dodge/Photronix believes that the extension of bidding alone within the SCAN system is in the public interest. The General Services Administration, and most other federal agencies, have recognized this fact by formal approval of the use of SCAN. State, county, and city governments have done the same. East Coast offices are in Boston, New York, Philadelphia, Washington and Atlanta. The West Coast has Los Angeles and San Francisco, with a current opening in Seattle. The home office and branch is in St. Louis.

SCAN OPERATION SUMMARIZED

1. A SCAN bonded messenger picks up prints and specifications as soon as job is "out for bids."
2. The complete job is filmed on latest microfilm equipment, quickly processed, copied, and sent to subscribers as determined by their earlier selective instructions, or from lists sent them each week.
3. Plans are relased for immediate return to the architect, A free film is sent the architect or releasing agency in a day or two.
4. All addenda are filmed upon receipt from the architect and sent out same day or night.
5. Take-offs are made on SCAN Projection Table in subscriber's own office, day or night, and bids sent to proper General Contractor or any other place specified.

WHAT SCAN WOULD LIKE TO DO FOR YOU

SCAN must be able to tell prospective subscribers (subcontractors and suppliers) that Florida will be like all other states to date — that the bulk of public and private jobs of $100,000 evaluation and over will be available through SCAN. Single family dwellings are not included. They must know this before final plans are completed to open the filming center.

Although efforts will be made to see architects at AIA Chapter meetings and in their offices, the Florida expansion will be greatly accelerated if architectural firms reply with the following coupon . . . or telephone the local F. W. Dodge office and leave word you want to be included in the SCAN service. There is no contract for the architect to sign, — only your desire to participate. Representatives of SCAN will write you details on how and when the system will actually start, and answer any further questions you may have.

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(Signature)

FEATURE

PLYMOUTH HARBOR COON KEY, SARASOTA, FLORIDA

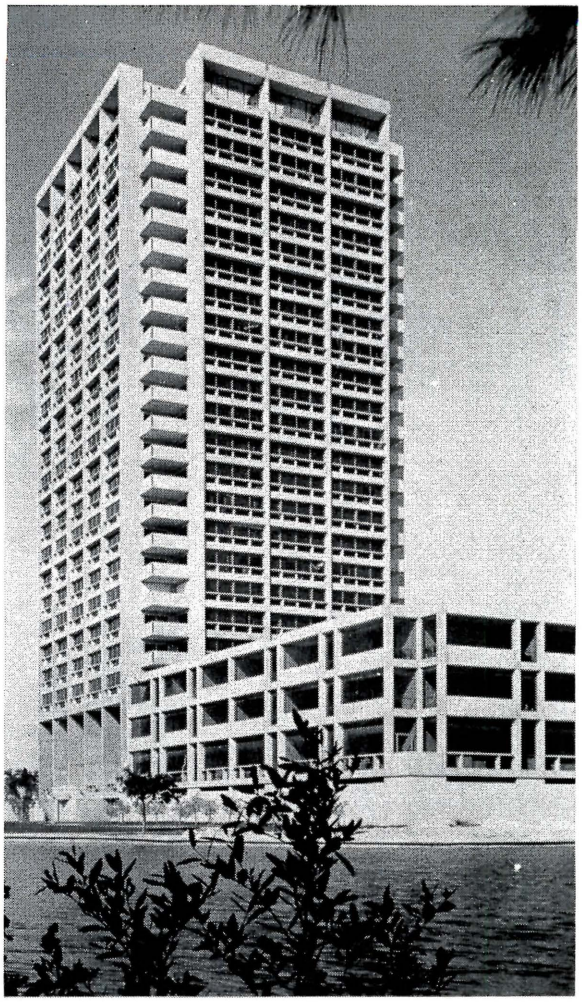
ARCHITECTS:
Frank Folsom Smith, AIA, Architect, 1301 Main Street, Sarasota, Florida.
Louis F. Schneider, A.I.A., Associate Architect.
William J. McGraw, Structural Engineer.
Emil L. Tiona, Mechanical Engineer.
Smalley, Wellford & Nalven, Civil Engineers.
Terry L. Rowe, Interior Design Consultant.
CONTRACTOR:
Robert Chuckrow Construction Company.

PROGRAM:

Plymouth Harbor's 16 acre site on Coon Key is one of the most beautiful locations in America. It is wooded with Casuarinas, Sabal Palms and other native Florida foliage. The southeast point borders a deep water channel with unobstructed passage to the Gulf of Mexico. A few floors above the ground a magnificent panorama of Sarasota Bay, the Gulf of Mexico, and tropical keys emerges.

After a flight over the site, the architects determined that a tower form could best command this view and preserve the beauty of the site. Many of the trees could be saved and a park-like atmosphere developed throughout the property. A single high-rise structure would be less massive than the more conventional medium height blocks and thus comprise a building that would be a better neighbor to the fine residential areas on nearby St. Armand's and Bird Keys.

Feasibility studies indicated that to properly utilize the site and to provide maximum facilities and service for residents, about 350 apartments were needed. Realizing that smaller, congenial groupings were necessary for the social atmosphere desirable, the architects developd a "colony" system unique with Plymouth Harbor. The premise is that the abolition of corridors would eliminate the impersonal character usually associated with apartment buildings. These apartments are entered from interior galleries grouped around attractively furnished lounges three floors high, and provide their own neighborhood atmosphere not unlike the courtyard apartments of the Mediterranean countries. In addition to the interior "courtyard" lounge, each colony has another gathering space with a kitchenette and generous balcony overlooking the Gulf. The community subdivision principle has been in use in many retirement projects, but Plymouth Harbor is the first high rise apartment to break vertical barriers and encompass several floors. It is felt that the arrangements of apartments will overcome the beehive feeling sometimes experienced when one's apartment is accessible only through a series of horizontal and vertical passageways. Throughout the project, the "care concept" was utmost in the minds of the sponsors and architects.



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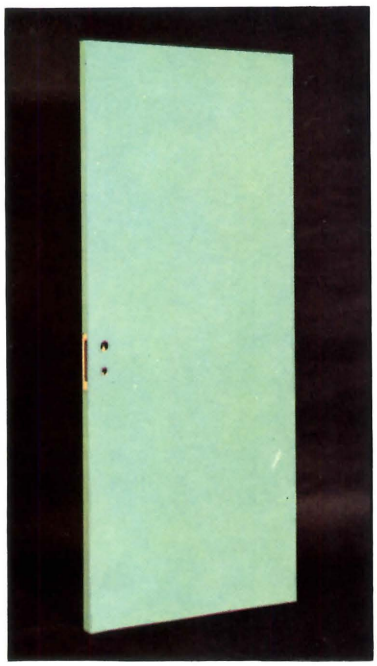
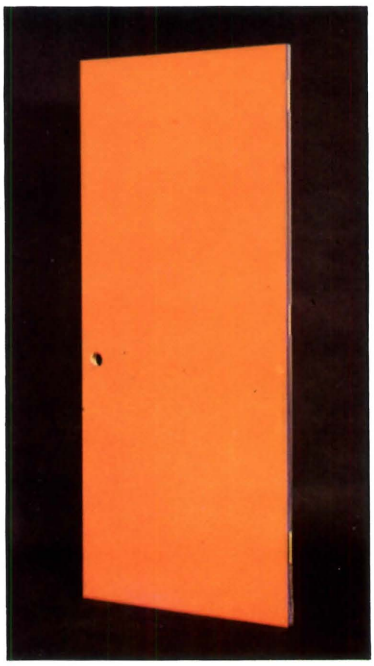


Exterior Doors Vigilar®

1. Product description. Vigilar is U.S. Plywood's registered trade name for DuPont Tedlar®. It is pigmented, opaque, delustered, 2-mil polyvinyl flouride film which is impervious to any known staining agent, solvent, or acid. The film is factory-applied by U.S. Plywood Corporation to Weldwood architectural exterior doors.

2. Uses. Weldwood Vigilar doors are especially recommended for exterior applications which require long-term durability and where future maintenance costs should be avoided. They are particularly intended for exterior exposure on schools, hospitals, and other institutional buildings, and for interior areas of hard use such as swimming pools, showers, toilets, and areas requiring constant cleaning with harsh cleansing agents.

3. Colors. Eleven colors available: White, Gray, Gold, Beige, Yellow, Spruce Green, Turquoise, Aquamarine, Sandtone, Fern Green, Sea Blue.



Interior Doors Permacolor®

1. Product description. Permacolor is a pigmented, opaque, 2-ply lightly embossed dry film finish factory-applied by U.S. Plywood Corporation to Weldwood architectural interior doors. The clear outer surface is a ½-mil-thick layer of Tedlar. Under this layer is an 8-mil dry film of pigmented polyvinyl chloride. The two layers are bonded together with adhesives, heat, and pressure.

2. Uses. Provides specifiers and designers with freedom in the use of an unusually wide range of beautiful and consistent stain-resistant color for doors in high traffic areas of offices, schools, hospitals, motels, and hotels. Maintenance costs are significantly reduced because most soiling can be wiped away with soap and water.

3. Colors. Permacolor doors are offered in 28 stain-resistant colors and may be specified to match, or contrast with, Weldwood Permacolor paneling or movable walls.

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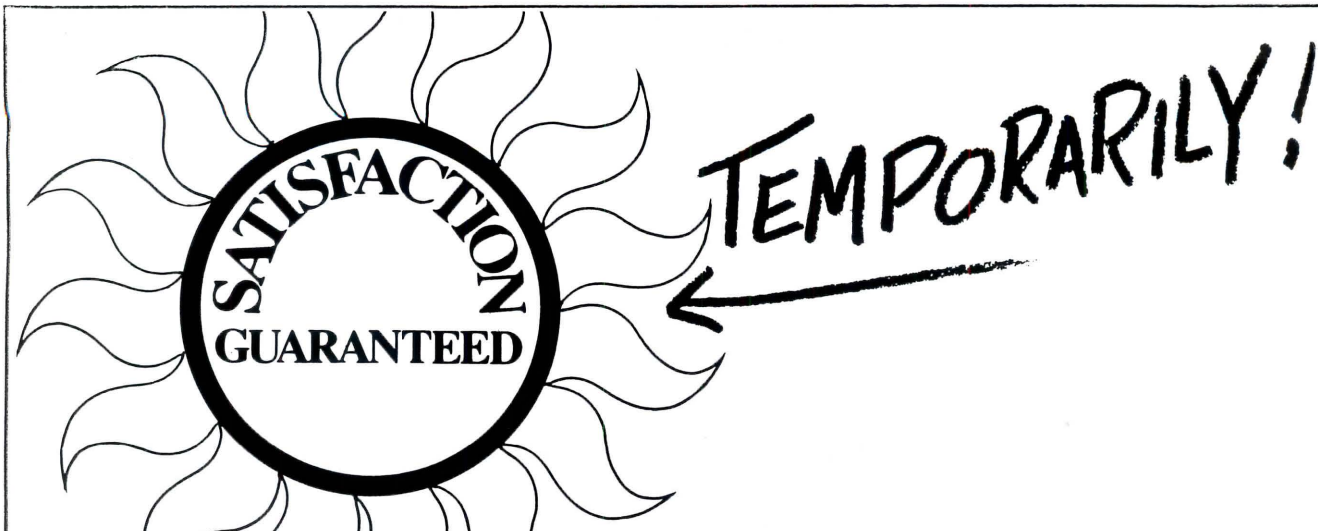

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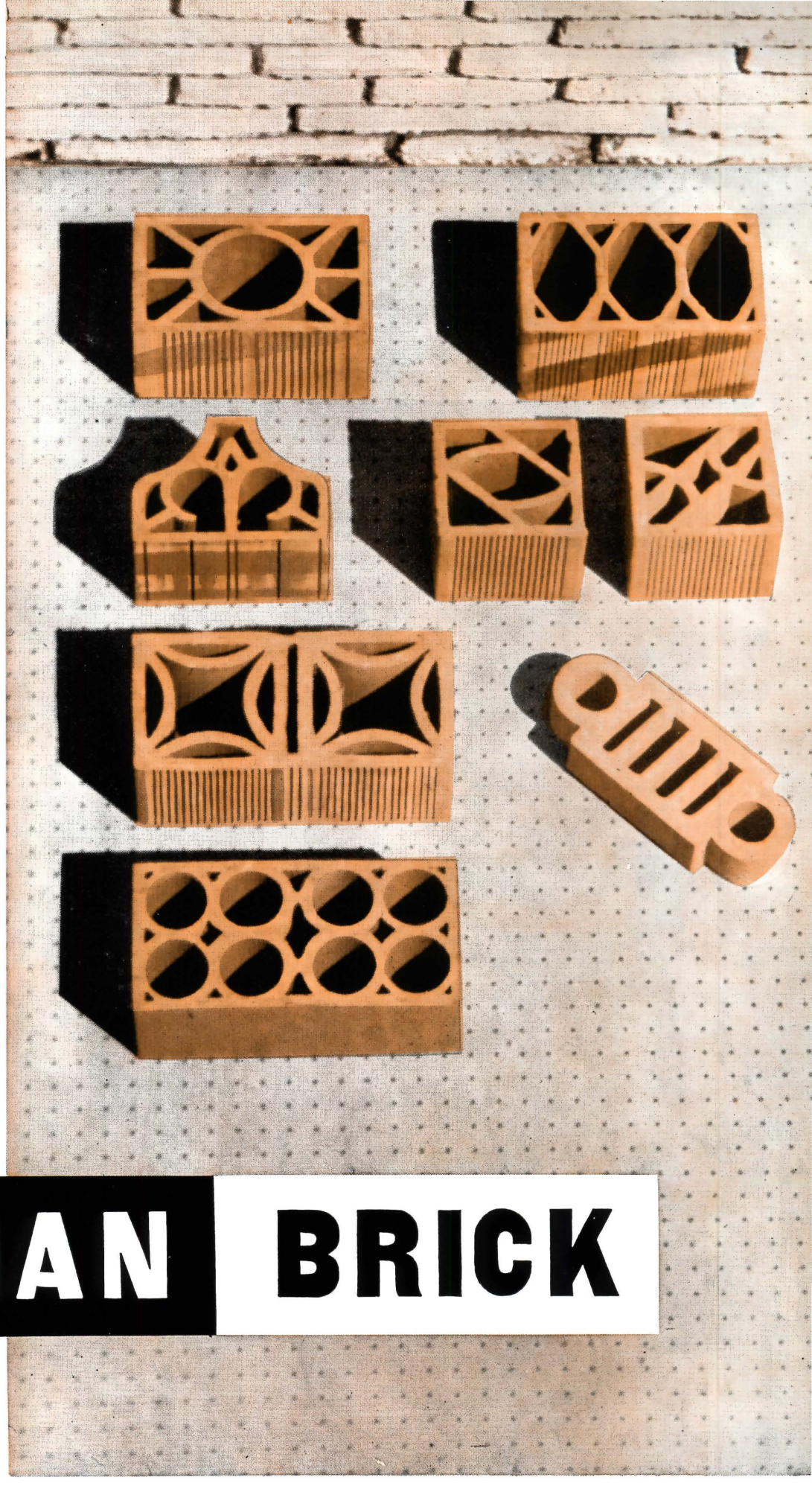

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